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*A Divine Lament (CT. XV. Plates 24—25).—By J. DYNELEY PRINCE, Ph. D., Professor in Columbia University, New York City, N. Y.*

*Obverse.*

11. *likir* (LID ŠA) *zal* (NI)-*ma-al a* (ID) *nu-ma-al-*  
Heart which is full (and) strength I have no  
*men* (DU)  
longer.
12. *nin-men* (DU) *kisal-ma* (MAL) *likir* (LID ŠA) *nu-ma-*  
Though I am lady, in my sanctuary heart I have  
*al-la-men* (DU)  
no longer.
13. *e-ne-am* (RAM)-*ma* (MAL)-*ni ba-da-ul-e en-na sa* (DI) *in-*  
His word drove me; when it  
*ga-mu-ub-dug* (KA) *i-de-ma* (MAL) *ša i-ni-ib-gaba* (GAB).  
reached me, my face verily it cast down.
14. *ud-ba nunuz-li ag* (RAM)-*gin* (DU)-*na-mu ud-ba me*  
When to my progeny I wished to go; then where  
*li-e-a*  
were they?
15. *dim-di ud-ba nunuz-li* *ag* (RAM)-*gin* (DU)-*na-mu*  
Weakling, when to my progeny I wished to go;  
*ud-ba me-e li-e-a*  
then where were they?
16. *ud e-ne-am* (RAM) *An-na ma(ra) i-ir-a-bi*  
When the word of Anu to me they brought;
17. *e-ne-am* (RAM) *dimmer Mu-ul-lil-la* (LAL) *ma-ra i-ir-*  
the word of Bel to me when  
*a-bi*  
they brought it;
18. *e* (BIT)-*mu-a mu-ši-in-gin* (DU)-*na-ba*  
into my house when they came;
19. *xar-ra-an kur-ra mu-ši-in-tur* (TU)-*ra-ba*  
upon the way of the land when they entered;

20. *má* . . . . . *mu-ši-in-gin* (DU) *-na-ba*  
on the ship . . . . . when they went;  
21. *má* . . . . . *mu-ši-in-us-sa-ba*  
on the ship . . . . . when they stood;  
22. *mu* . . . . . *a mu-ši-in-tur* (TU) *ra-ba*  
when to . . . . . they entered.  
23. *mu-(lu) su-e-sir* (BU) *-mal i-ni-in-tur* (TU) *-ra-ba*  
the men with shoes on, when they entered;  
24. *šu nu-lax-xa-ni* . . . . . *(mu-ši-in)ir-ra-ba*  
their unwashed hands (on me) .. when they laid them;

## Reverse.

1. *ma-an-ga má sag-ga* (MAL) . . . . .  
when, although ruler, on the prow of the ship (I stepped)  
2. *ga-ša-an-ga má egir-ra ba-e-šub* (RU) *-a-ba*  
when, although lady, on the stern of the ship I trod;  
3. *ni* (IM) *-te amar* (ZUR) *-a-bi ba-e-te-a-ba*  
when of its own accord that brood drew nigh;  
4. *ur-ri me-ri su-e-sir* (BU) *ma-al-la-ni kisal-ma* (MAL) *mi-*  
the foe, having shoes on their feet, into my sanctuary  
*ni-in-tu*  
entered;  
*nakri šû ina šēpišu šēnu šaknu ana maštakia irubam*  
5. *ur-ri-bi šu nu-lax-xa-ni ma-šu* (KU) *mu-ši-in-ni-ir*  
that foe his unwashed hands on me he laid.  
*nakri šû qatāšu lâ mesiāti iāši ubla*  
6. *šu mu-ši-in-ir ni* (IM) *mu-un-te ma* (MAL) *-e ni* (IM) *-bi*  
His hand he laid on me; fear he caused; I fear of him  
*ma-te*  
felt.  
*qatišu ublamma uparridanni*  
7. *ur-ri-bi šu-ni mu-ši-in-ir me-da mu-un-gam-*  
That foe his hand he laid on me; in me he made a bowing  
*men* (DU)  
down.  
*nakri šû qatsu ublamma ina puluxti ušmiṭanni*  
8. *ur-ri-bi ma* (MAL) *-e ni* (IM) *ba-da-an-te e-ne nu-mu-*  
That foe I fear felt for him; he feared  
*da-an-te*  
me not.  
*anāku adluxma šû ul iplaxanni*

9. *ur-ri-bi tub* (KU) -*mu mu-un-kar dam-a-ni ba-ni-in-tug* (KU)  
That foe my garments he seized; his wife he clothed with  
them.  
*gubâti išxutannîma aššatsu ulabbišu*
10. *ur-ribi za-mu mu-un-tar dumu* (TUR) -*niba-ni-*  
That foe my jewels he snatched; his daughter he adorned  
*in-la* (LAL)  
with them.  
*nakri šû uknê ipru'ma maratsu iškun*
11. *ki-gub* (DU) -*ba-bi am* (A-AN) -*gug me*  
His courts I must tread; even I.  
*manzassu akabbas*
12. *dim* (GIM) -*ma ni* (IM) *ma* (MAL) -*šu* (KU) *ki am* (A-AN) -*ši-*  
When of my own desire for myself the sanctuaries I  
*qin-qin*  
seek;  
*ina ramânia ašrâti ešteni'e*
13. *ud-ba ni* (IM) *ba-te ba-e* (UD-DU) -*ta na-e* (UD-DU)  
then fear I feel to go forth, (and) I go not forth.
14. *e* (BIT) -*ma* (MAL) *ba-an-ul-li-en ingar-ma* (MAL) *ba-ab-*  
Out of my house they drove me; out of my enclosure  
*xu-lax-e*  
they frightened me.  
*ina bîtia urrixanni ina igaria ugallitanni*
15. *tu [xu] ni* (IM) -*te-a-dim* (GIM) *giš-ur-ra ud-ba e-ir*  
Like a terrified dove on a beam then I went up;  
*kîma summatum paritti ina gušûri abit*
16. *su-din xu tal* (RI) -*la-dim* (GIM) *du* (XI) -*de al-gi-ri*  
like a sudin fluttering to a cleft I betook me;  
*kîma sudinnu pariši ina nigîççi ešteri*
17. *me-e e* (BIT) -*mu-da xu-dim* (GIM) *im-ma-ra-tal* (RI) -*en*  
me out of my house like a bird they caused me to fly;  
*ina bîtia kîma iççûri ušaprišanni*
18. *ga-ša-an men* (DU) *eri-mu-da xu-dim* (GIM) *im-ma-ra-*  
though I am lady, out of my city like a bird they caused  
*tal* (RI) -*en*  
me to fly.
19. *egir-mu-a e* (BIT) -*mu egir-mu-a gu* (KA) *mu-un-de-de-e*  
"Behind me is my house, behind me", I say;  
*bîti arkia îltanassia*

20. *nin-men* (DU) *eri-mu egir-mu-a gu* (KA) *mu-un-de-de-e*  
 "though I am lady, my city is behind me", I say;  
*bêliku ali arkia*
21. *še-ib Ni-si-in-ki-mu egir-mu-a gu* (KA) *mu-un-de-de-e*  
 "the brick walls of my Nisin are behind me", I say;
22. *eš* (AB) *e* (BIT) *-gal-max-mu egir-mu-a gu* (KA) *mu-un-*  
 "the abode of my glorious temple is behind me", I  
*de-de-e*  
 say;
23. *še-ib La-ra-ak-ki-mu egir-mu-a gu* (KA) *mu-un-de-de-e*  
 "the brick walls of my Larak are behind me", I say;
24. *gig* (MI) *tuš* (KU) *-imina-mu egir-mu-a gu* (KA) *mu-un-*  
 "dark are my seven dwellings behind me", I  
*de-de-e*  
 say;
25. *me-e e* (BIT) *·mu e* (BIT) *-mu nu-me-en a-dim* (GIM) *in-*  
 I to my house "thou art no more my house", thus  
*na-gu* (KA)  
 I speak.  
*anâku ana bîtia ul bîti attam kî aqbû*
26. *me-e eri-mu eri-mu nu-me-en a-dim* (GIM) *in-na-gu* (KA)  
 I to my city "thou art no more my city", thus I speak.
27. *na-an-ni-tu-tu ne um-mi-ka-a la-bi mu-ka-e*  
 "I cannot enter it"; thus I speak (and) its beauty biteth me.  
*lâ errubšu aqbîma lalûšu ikkalanni*
28. *na-am* (RAM) *-da-ma* (MAL) *ne um-mi-ka (i)-si-iš-bi*  
 "I shall be there no more"; thus I speak (and) weeping for it  
*mu-ta-çi-(gi)*  
 overwhelmeth me.  
*lâ uttak- . . . kî aqbîma çixitašu*  
*ušanašanni*

### Commentary.

This text, which is the last of the Prince-Vanderburgh series, CT. XV, 7—30, has been published with translation by Dr. Stephen Henry Langdon in his "Babylonian Psalms", 1909, pp. 1—6, but without commentary. The Assyrian paraphrase, which is *not* a translation of this text, I have taken from T. G. Pinches "Lament of the Daughter of Sin", PSBA., 1895, pp. 66 ff., which is a parallel, but not an identical text with CT. XV, 24—25. I am indebted to Dr. F. A. Vanderburgh

for his helpful collaboration and assistance in the publication of the entire series.

There can be little doubt that this lament was written and sung by the priests of Nanâ, whose image was taken by the Elamites in 2270 B. C., according to the Prism Inscription of Aššurbanipal, Col. VI, 107—124. Aššurbanipal in 635 B. C. retook and restored the image to its original habitat in Uruk (Erech) amid great rejoicings at his pious act. The goddess had been absent from her shrine for sixteen hundred and thirty five years. The fact that in the present hymn the lamenting deity does not mention Uruk, but Isin, does not militate against this idea, because we know that the dynasty of Isin prided themselves on their cult of Nanâ and that they were especially assiduous in building and restoring the shrines of this goddess. Nanâ's chief sanctuary was E-an-na ('house of heaven') in Uruk (Erech), but she also had temples in Agade (E-ul-maš) and at Ur. This hymn is of particular importance from an historical point of view, as it confirms the Aššurbanipal record. It was, no doubt, sung and composed shortly after the rape of the goddess in 2270 B. C.

*Obverse.*

11. LID-ŠA can only = *likir* (8897) 'heart'. NI = *zal* = *barû* 'be full', 5314.

13. *ba-da-ul-e*: in Rev. 14 = *arâxu (urruzu)* 'drive, cause to hasten'. That UL can mean this is clear from MSL. p. 85, primarily = 'bull'; note *ul* = *naqâpu* 'gore, push', said of a bull, 9144. *en-na* here probably = 'when, as soon as' = *adi* 'until', 2809. *sa-dug* = *kašâdu* 'reach, arrive at', 9542. *ša* = *lû* 'verily', 7047. *gaba* (GAB); val. *du* = *paṭâru* 'loosen', 4473; GAB also = *labânu* 'cast down', said of the face, Sb. 342 (4481).

14. *nunuz* = *lipu*, 8177; *pir'u*, 8179 'progeny', and *li* can = *ana* 'unto', V. 27, 44. RAM = *ag* = *madâdu* 'love, measure, intend'; note it = *mu'ûru* 'intend', 4744 (see MSL. 21). *me* = *ia'nu*, 10366; *iânu*, 10365 'where'? The combination *li-e-a* is difficult, but *li* = *šuašu*, 1118; *šuatû*, 1119 'that one', so that *li-e-a* here may be regarded as a prolongation of *li* with the demonstrative sense; i. e., 'where are they'. Another possibility is to consider LI here to mean 'stand', since LI = *gub* and *gub* (DU) also = *nazâzu* 'stand'. This does not seem to me so probable as the first suggestion. The

context certainly demands the question 'where are they', or 'where were they'?

15. I regard *di* after *dim* here as an ES. gloss to denote the correct pronunciation of *dim* = *dunnamû*, 4253; *ulalu*, 4255 'weakling'.

Lines 11—15 indicate the goddess's state of mind on being informed of what is to follow; viz., that she is to become an exile from her children.

16. To *ma* here we must add the postpositive *-ra* as in Obv. 17. Note *ma-šu* (KU), rev. 5.

21. In the above lines, the goddess is made to describe the approach of her captors, and the route they took in removing her from her shrine. First (obv. 19), she is carried by way of the land; then she is placed apparently on a ship (obv. 20—21) to be carried away to Elam. That the captors were regarded as thoroughly alien desecrators is seen from line 23 following, and Rev. 4—5.

23. *su-e-sir-mal*: literally 'skin or leather (SU) of the street' (E-SIR = *sûqu*), the whole combination meaning *šênu* 'shoe' + *mal* = *šakânu*, 5421, i. e., *mu(lu) su-e-sir mal* 'the men who have shoes on' = the profane invaders of her shrine, which must be entered unshod by her worshippers.

24. On *šu nu-lax-xa-ni* 'unwashed hands'; another sign of their desecration; see Rev. 5.

#### Reverse.

In lines 1 and 2, *ma-an* must = the double corner wedge sign = *dammu* 'mighty', 9955; *šarru* 'king', here probably 'queen', 9961. The suffix *-ga* probably has the force of *kî* = *kîma* which here we may render "though". The idea is that although the goddess was queen and lady, she was compelled to step on the hostile ship, which was to bear her away from her shrine and people. Cf. the parallel from Pinches cited by Radau, Misc. Sumer. Texts, 1910, p. 386 and n. 1. The verb RU = *šub* in our text = *nadû* 'set, place', *scil.* here 'foot', corresponds to the Pinches version *kar* = *kabâsu*.

3. I render *ni* (IM)-*te* 'of their own accord, as IM clearly means *ramânu* here (Fossey, 4192) and not 'fear'. The 'brood' *amar* (ZUR) = *bûru*, 9068, 'approaches' (*te*) her shrine to molest her of *their own volition*.

4. Now begins the Assyrian parallel from PSBA., xvii., p. 66, line 6, in this line an exact translation. Note the relative Sumerian suffix *-ani* in *ma-al-la-ni* 'those who have', &c. For *kisal* = *maštaku*, see obv. 12, and cf. IV. 27, 8—9b.

5. *lax* = *misû* 'wash', Sb. 76. Note also *ma-šu* (KU) for *ma-ra* in obv. 17.

6. The Assyrian. *uparridanni* 'he hastens me away'; "hustles" me out' (!) is a translation of a parallel text. In our Sumerian line *ni* (IM) is the direct object of the verb *te*; IM-TE = *puluxtu* 'fear', 8465. Note below on line 8.

7. *gam* = *qadâdu* 'bow down', used of the neck *kišadsu*, Fossey, 3664. It is rendered by the Assyrian parallel *ina puluxti ušmiṭanni* 'in fear he lowers me'; from *maṭû* 'lower, decrease'.

8. Cf. line 6 rev. with this, and note the omission of *nakri šu* = *urri-bi* from this line. The Assyrian translator uses *adluz* 'I am disturbed' for *ni* (IM) *ba-da-an-te* 'I feel fear for him'.

9. *kar* really means *ekêmu* 'seize, snatch', 7740, in contrast with the more vivid Assyrian *išxutannima* 'he tears it off me'.

10. *za* here for Pinches *za-gin* = *uknî. tar* (*kud*) means 'cuts off violently'. The Pinches version reads *maratsu* 'his daughter', which is not indicated here by the sexless word *dumu* (TUR) 'child'.

11. *gug* = *kabâsu* 'tread', 1372. Note the overhanging *me*, clearly the first personal pronoun.

12. *dim* (GIM) = *šumma* 'if, when', 9125; = *kî* 'as, when', 9120.

13. I render *ba-e* (UD-DU) *-ta* as dependent on the preceding verb. That the prefix *na-* can mean 'not', as a variant of *nu*, is seen from Fossey, 796—797.

14. On *ul*, see obv. 13. *xu-lax-e* = *galātu*; *gullutu*; *šuglutu* 'terrify', Fossey, 1061—1063.

15. Pinches's form *paritti* (thus corrected by Langdon) is of uncertain meaning. Cf. IV. 22, 5a: *labartum parittum* (?). The form *abit* Langdon translates as if from *nabātu* 'repose', but it is from *בית* 'dwell'. This is not indicated in the present Sumerian text, which plainly signifies 'go' = *e-ir*.

16. RI = *tal* = *parâšu* 'fly'. 2571. *du* (XI) = *nigiççu* here is undoubtedly cognate with *di-da-al* = *nigiççu*, PSBA. xvii. 65; *dû* = *di*. The usual ideogram is *ki-in-dar*, *ki-in-dir*, 9683.



*gi-ri* = *gir-ri* = *šēpu* 'foot'; *tallaktu* 'going'; simply = 'go'. I regard *ešteri* as an *ištafal* from *a'ru* 'go, proceed'.

18. I render *gašan* 'lady' here, just as *nin* may mean both 'lord' and 'lady'.

21. *še-ib* = *libittu*, 7492. *Ni-si-in-ki-mu* 'my Isin'. NI has the value *i* as well as *ni*.

23. *la-ra-ak-ki-mu* 'my Larak' = Larsa (?). Jastrow suggests (by letter) that *larak* may mean 'a grainery'. My interpretation of the combination agrees with this; viz., *la* = *lalû* 'fullness, plenty' (Fossey, 530) + postpos. *-ra* + *ak* = *epêšu* 'make'. The combination *la-ra* + *ak-ki* would then mean 'the place (*ki*) which is made (*ak*) for plenty' = 'storage' (*la-ra*).

24. 'Seven dwellings' probably refers to her shrines.

27. *ne* 'this' = *annû*, 4580. See also next line below.

28. *ma* (MAL) - *ma* (MAL) = *bašû* 'be', 5430. In 11604: *isiš* = *nissatu*; *çixtu* 'lamentation'. A-ŠI is the *bakû*-weep-sign. I render Pinches's parallel *çixita* as equivalent to *çixtu* 'weeping'. *Ušanâšanni* 'it overwhelms me', from נוש *niš*; cf. IV. 7, 14—15a: 'he shakes him' = *itanâšaššu*.